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—OF—

# BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

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Sonatine 33, ..... 2  
Sonatine, 34, ..... 3

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# BEETHOVEN'S SONATAS,

For  
**Piano-Forte.**

1. <i>Allegro.</i> Op. 2 No. 1 10	12. <i>Andante.</i> Op. 26. 10	23. <i>Allo. assai.</i> Op. 57. 20
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7. <i>Presto.</i> Op. 10. No. 3. 11	18. <i>Allegro.</i> Op. 31. No. 3. 12½	29. <i>Allegro.</i> Op. 106. 25
8. <i>Grave.</i> Op. 13. <i>Pathetique.</i> 10	19. <i>Andante.</i> Op. 49. No. 1. 5	30. <i>Vivace.</i> Op. 109. 12½
9. <i>Allegro.</i> Op. 14. No. 1. 7½	20. <i>Allo. ma non troppo.</i> Op. 49. No. 2. 5	31. <i>Moderato cantabile.</i> Op. 110. 12½
10. <i>Allegro.</i> Op. 14 No. 2. 9	21. <i>Allo. con brio.</i> Op. 53. 17½	32. <i>Allegro assai.</i> Op. 111. 14
11. <i>Allegro con brio.</i> Op. 22 13½	22. <i>Tempo di Menuetto.</i> Op. 54. 8½	
33. <i>Moderato.</i> Sonatine. Posthumous. 2	34. <i>Allegro assai.</i> Sonatine. Posthumous. 3	

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# SONATA.

3

L. van Beethoven, (op. 54.)

In tempo d'un Menuetto. M.M. ♩ = 104.

22.

The musical score for the 22nd measure of the Sonata in G major, Op. 54, by Ludwig van Beethoven. The score is in 3/4 time and features a piano (p) and forte (sf) dynamic range. It includes a crescendo (cresc.) and a section marked 'sempre forte' (♩ = 112.). The score is written for piano and includes fingering and articulation markings.

29922 = 15

α) While in general for the execution of every melodic progression of two tones connected by a turn the old rule holds good, to reproduce their metrical relation as it were in diminution after the turn is finished, as for example:

execution: yet here the quiet character of the melodic phrase: for the sake of greater smoothness requires a deviation from this rule; thus: and afterwards. Compare here also the variations at the repetition of the principal theme.

4

*e staccato.*

*sf martellato.*

*sempre simile.*

*cresc. sf*

*poco diminuendo.*

*sf*

*sempre forte e staccato.*

*basso non diminuendo.*

29922=15

a) In rapid octave playing where the same octave is repeated, though with a difference in rhythmical position and meaning, the hand must be thrown very high, in order that in striking the same keys again the demand for precise distinctness may suffer no material hindrance. The editor has (also in places of a different sort) always indicated by a comma where the player should leave the key just struck sooner than the value of the note would seem to require.

b) For the sake of the rhetorical accents that are marked *sfz*, the player may safely think of such places as written in  $\frac{2}{4}$  or  $\frac{6}{8}$  time, and practise accordingly, which will assist him greatly in overcoming their technical difficulty. The Three-four rhythm and the relation in which the two-part sections stand to the rhythmical meaning of the entire period will best be felt after the details are accomplished (even to learning by heart).

c) Whether in *staccato* octave playing the fourth (or third) finger is to be used for the fifth on black keys, depends on the individual peculiarity of the player's hand. To make a rule is absurd. In very rapid movement and in "*forte*" the exclusive use of the fifth finger is decidedly preferable. The case is different in *legato* octaves, especially in slow Tempo and softer passages.

First system of musical notation. Treble and bass staves. The bass staff has a *sf* (sforzando) marking. The word *martellato.* is written above the bass staff. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

Second system of musical notation. Treble and bass staves. The bass staff has a *sf* marking. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

Third system of musical notation. Treble and bass staves. The word *sf* appears twice above the bass staff. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

Fourth system of musical notation. Treble and bass staves. The word *poco diminuendo.* is written above the treble staff. The word *il basso non diminuendo.* is written below the bass staff. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

Fifth system of musical notation. Treble and bass staves. The word *poco marc.* is written above the treble staff. The word *decresc.* is written above the bass staff. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

Sixth system of musical notation. Treble and bass staves. The word *cresc.* is written above the treble staff. The word *p* (piano) is written above the bass staff. The system ends with a measure containing a 5-finger fingering (1, 2, 3, 4, 5) above the treble staff.

29922=15

α) The original has Octaves in the second quarter as well as in the third. The editor considers this version an error in printing or in the manuscript and has substituted sixths (compare the preceding parallel passage in C major.)

*poco a poco rallentando al*

a)

b)

*cresc.*

*espr.* *ma tranquillo sempre.* *mf.* *dim.*

*cresc.....*

*semplice.* *espr.*

29922-15

a) We would call special attention to the peculiar significance of the seventh in the Bass (as foundation of an ideal chord of the second) which Beethoven has first recognized and made such wonderful and varied use of, especially in his later works. A proper sympathy with the melodic intention of the master cannot be preached, but must rest with an appeal to the poetic fancy of the player and hearer. Although from principle the editor abstains from so called "aesthetic talk," not merely to avoid misconception on the part of dull musicians, yet he cannot forbear remarking here upon the congenial use of the above interval in Hector Berlioz's works, who in this and in many other respects, and that too in no merely external manner, as ignorance supposes, has learned more from Beethoven than the German progeny of the great master. Compare also a strikingly similar passage in the last part of the introduction to the Finale of the Sonata op. 57, in F minor.

b) The *appoggiaturas* are not to be sharp and pointed, but worked softly and smoothly into the bar according to Ph. Em. Bach's rule. Thus:

c) With the unbroken *Legato* of the left hand the division of the slurs in the upper part will form no unfitting variety.

29922=15

α) The phrasing of the lower parts, which appears at first sight somewhat strange perhaps, is to be observed with great strictness. The metre is trochaic, not iambic, that is, the short note must not, as is usually the case, be played like an upbeat.

β) The hold equal to two measures.

γ) The editor plays the second hold thus:

pp Pd. \* etc.



29922=15

a) Should the above fingering seem extraordinary—the thumb upon “f” is inadmissible, because the connection would not be smooth—this method of changing hands may be employed.

b) The division of notes, as the author has written them, is to be studied with the utmost rhythmical precision, until it has become “a second nature.” Every violation of the letter is also a violation of the spirit, and whoever has acquired an amateurish method in this respect, will be wholly incapable of rendering correctly the later works of Beethoven especially. How closely the notation is woven with the melodic intention of the author, is perhaps displayed most unequivocally in the Piano figures in the Trio’s op. 70 and 97. As to the proper execution of the group of five notes, especially in slower Tempos, let it be here remarked that if the musical sense requires an increase of movement, the division into 2 and 3 will be suitable; if a decrease, into 3 and 2.



29922=15

- a) The fourth sixteenth of the left hand may be struck with the sixth of the right. It were better though if the separate study of the two hands had led to such independence between them, as to make possible a more mathematically exact rendering of the difference in value.
- b) The trills are to be reduced to simple turns (five notes with the small ones.)
- c) The notation of the cadence in the original text is so peculiarly irregular, one might say strange, that it may lead to all sorts of tasteless renderings. We subjoin two methods, giving preference to the former, notwithstanding it does away with the first hold in the original.

1. ritardando molto.  
dimin.

2. in tempo.  
Ped.

*dolce.*  
*ten.*

3

*poco... a poco*  
*marcato il basso.*  
*crescendo...*

*ten.*  
*cresc.*  
*molto.*  
*ff*

*decresc.*  
*p*  
*dimin.*  
*pp*  
*ppp*

29922=15

U.C.

α) As every truth becomes established only by its opposing errors being brought into competition with it, so certain mechanical accomplishments are best attained by first exhausting with uniform care every possible way of "doing the thing wrong". A player, who has not a sufficient sense of rhythm to play four notes in the right hand to three in the left independently, should practise the following examples alternately until he involuntarily hits upon the only remaining one left, the right one.

1.

2.

3.

**Allegretto.** ( $\text{♩} = 138 = 144.$ )

*dolce.* *ff* *cresc.* *sf* *p* *cresc.* *f* *p* *decresc.* *ad lib.* *in tempo.*

29922-15

♩) As a collateral technical study, it would be well to practise the "broken" sixths together: but one must guard against falling into the habit of holding the lower part while the upper is struck.

♩) Considering the exactness with which Beethoven wrote out his works, the rule generally holds good, not to introduce grace-notes after trills, unless he has expressly indicated them. This place, however, seems to need them, but the individual conception of the whole measure, which ought perhaps to be somewhat retarded, must here, as in many other places, decide the point.

29922=15

a) The accent on the fourth eighth gives a rhythmical life, which suits the character of the figure and preserves the uniformity of the movement from the impression of monotony.

b) The above fingering is the most practical for the interchange of white and black keys. Technically it may be well to practise other methods, which have no reference to this point.

e.g.

Similarly with the right hand.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a complex melodic line with many slurs and ties, while the left hand provides a steady accompaniment. Dynamic markings include *p*, *sf*, and *fp*. Fingering numbers are present throughout.

Second system of musical notation, measures 5-8. The right hand continues its intricate melodic pattern. The left hand has a more active role with eighth-note patterns. Dynamics include *f*, *p*, and *fp*.

Third system of musical notation, measures 9-12. The right hand has a more melodic and lyrical feel in these measures. The left hand continues with rhythmic accompaniment. Dynamics include *f*, *p*, and *sf*.

Fourth system of musical notation, measures 13-16. The right hand features a series of slurs and ties. The left hand has a more active role. Dynamics include *sf*, *ff*, and *p*. The word *cresc.* is written above the left hand in measure 14.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line. The left hand has a more active role. Dynamics include *ff*, *p*, and *sf*.

Sixth system of musical notation, measures 21-24. The right hand continues with a melodic line. The left hand has a more active role. Dynamics include *ff*, *f*, and *p*.

Musical score for piano, measures 14 to 29. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The music features a descending melodic line in the right hand and a supporting bass line in the left hand. Performance markings include *poco*, *cresc.*, *p*, *espressivo.*, *mf*, *dim.*, and *poco... a... poco*. Fingering numbers are provided for many notes.

29922=15

α) The Author's word "*Espressivo*" must neither lead to a sentimental conception nor to a *Tempo rubato*. The descending minor second should be rather humorous than plaintive, and the whole period retain the strictest evenness of movement.

29922=15

α) The four places marked α) should be preceded by an imperceptibly short pause, which will also aid the distinctness of the sudden *piano*. The representation in tones of the most violent agitation must never degenerate into breathlessness (for player and hearer.)



29922=15

*poco slentando ma poco*

*espr.*

*cresc.*

*pp*

1.

♩) Before the "una volta" the trill in the left hand is to end with grace-notes (Remark II page 14, and an imperceptibly short pause to be made before the *pp* entrance of the A major (Remark A page 15). At the second time, on the contrary, before the transition into the *Più allegro*, the grace-notes are to be omitted, and the two bars, besides, essentially quickened.

Più Allegro. (♩ = 152.)

2.

b)

c)

d)

e)

f)

29922=15

a) The dynamic indications at the beginning of the Stretta were forgotten by the composer. An increase to *ff* was surely twice intended.

b) With exception of the slurred groups, everything is to be played *staccato*, and special heed to be taken that the thumb and fifth finger of each hand strike with equal force, and that the sixteenths are even.

c) It is possible that the rhythm of this bar through an error in the manuscript was made like that of the following instead of the preceding bar. Compare the third bar from the end.

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IT IS A GOOD THING.  
LET THE WORDS OF MY MOUTH.  
LET US NOW GO TO BETHLEHEM.  
O LORD, HOW MANIFOLD.  
PRAISE WAITETH FOR THEE.  
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IN THE CROSS OF CHRIST I GLORY.  
JESUS, LOVER OF MY SOUL.  
JESUS CHRIST IS RISEN TO-DAY.  
SAVIOUR, BREATHE AN EVENING BLESSING.  
SACRED PEACE, CELESTIAL TREASURE.  
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